

ALBUM Nº 29

DEDICATED TO MY SISTERS,

FOUR VOCAL DUETS,

FOR
SOPRANO AND TENOR.

-
- Nº 1. EDENLAND.....WORDS BY THE AUTHOR OF JOHN HALIFAX, GENT.
2. THE BOY AND THE BROOK.....WORDS BY LONGFELLOW.
3. ON HER LOVER'S ARM SHE LEANT....WORDS BY LORD TENNYSON.
4. THE FOUNTAINS MINGLE WITH THE RIVER.....WORDS BY SHELLEY.
-

COMPOSED BY
FREDERIC H. COWEN.

PRICE THREE SHILLINGS NET.

LONDON,
JOSEPH WILLIAMS, 24, BERNERS STREET, W.

JOSEPH WILLIAMS'S ALBUMS.

No. 1. VOCAL.

CONTENTS.

White Squall	G. Barker
Sweet Nightingale	F. Boscovitch
She wore a wreath	J. P. Knight
Bloom is on the rye	H. R. Bishop
Light of other days	M. Balfe
What we have loved	C. Pinsuti

One Shilling Nett.

No. 3. INSTRUMENTAL. FLORIAN PASCAL.

CONTENTS.

Stray Leaves. Twelve Little Sketches for Piano.
One Shilling Nett.

No. 5. INSTRUMENTAL.

W. STERNDALE BENNETT'S WORKS.—PIANO STUDIES.

CONTENTS.

Six Studies. Op. 11. Two Studies. Op. 29.
Edited by ARTHUR O'LEARY.
One Shilling Nett.

No. 7. VOCAL.

SIX VOCAL DUETS BY FLORIAN PASCAL.

For Soprano and Contralto.

CONTENTS.

No. 1. Lullaby	G. Wither
2. Bird of the wilderness	J. Hogg
3. Sweet day so cool	Geo. Herbert
4. Sigh no more, ladies	Shakspeare
5. Day is over	Barry Cornwall
6. Love and the Rose	Sir Walter Scott

One Shilling Nett.

No. 9. INSTRUMENTAL.

TWELVE DRAWING-ROOM STUDIES BY KUHE.

CONTENTS.

No. 1. Romance from Méhul's "Joseph"	On the Tremolando
2. 'Twere vain to tell (Swiss Air)	On Repeated Notes
3. Duetto, "L'Elisir d'Amore"	On the Staccato
4. Oft in the stilly night	On the Legato
5. Robin Adair	On the Shake
6. My lodging is on the cold ground	On Grace Notes
7. The Blue Bells of Scotland	On Scales
8. Casta Diva	On the Cantabile
9. The Russian Hymn	On Reversed Position
10. Chorus from "Il Flauto Magico"	On Thirds
11. Ah! che la morte	On Arpeggios
12. Charlie is my darling	On Octaves

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No. 11. INSTRUMENTAL.

JOSIAH PITTMAN.

DIVERSIONS, Book II.—Containing Preludes and Fugues by
JOHN TRAVERS, Dr. JOHN BLOW, HENRY PURCELL, Dr. ARNE,
Dr. GREEN, &c., &c.

Two Shillings Nett.

No. 13. INSTRUMENTAL.

SIR MICHAEL COSTA.—"ELI."

Favourite Airs arranged for Piano.

One Shilling and Sixpence Nett.

No. 15. INSTRUMENTAL.

SIR MICHAEL COSTA.—"ELI."

Favourite Airs arranged for Harmonium or American Organ.

No. 2. INSTRUMENTAL.

W. STERNDALE BENNETT'S WORKS.

CONTENTS.

Three Musical Sketches, Op. 10. Capriccio, Op. 2. Scherzo, Op. 27.
Edited by ARTHUR O'LEARY.
One Shilling Nett.

No. 4. INSTRUMENTAL.

MARCH ALBUM.

CONTENTS.

Torchlight. (From "Cloches de Corneville")	R. Planquette
March	Gluck
March. (From "Zauberflöte")	Mozart
Bride's March. (From "Lohengrin")	Wagner
March in "Rinaldo"	Handel
The Night Patrol March	L. Wely
Dead March in "Saul"	Handel
March in D	W. Hill
Occasional March	Har. tel
March	C. Reinecke
Festal March	W. Smallwood

Edited and Arranged by HENRY FARMER.
One Shilling Nett.

No. 6. INSTRUMENTAL.

W. STERNDALE BENNETT'S WORKS.

Suite de Pièces pour Piano. Op. 24.

Edited by ARTHUR O'LEARY.

One Shilling and Sixpence Nett.

No. 8. VOCAL.

PATRIOTIC SONGS.

CONTENTS.

Flag that braved a thousand years	God save the Queen
My ancestors were Englishmen	Brave Old Oak
Tug of War	I'd rather be an Englishman

One Shilling Nett.

No. 10. INSTRUMENTAL.

JOSIAH PITTMAN.

DIVERSIONS, Book I.—Containing Preludes and Fugues by
JOHN TRAVERS and JOHN BENNETT.

Two Shillings Nett.

No. 12. VOCAL.

FREDERIC H. COWEN.—SONG ALBUM.

CONTENTS.

The night has a thousand eyes	If thou wilt remember
Rondel (Kiss me, sweetheart)	I think of all thou art to me
Good-night	Alas, alas! how easily things go wrong

Six Shillings Nett.

No. 14. INSTRUMENTAL.

SIR MICHAEL COSTA.—"NAAMAN."

Favourite Airs arranged for Piano.

One Shilling and Sixpence Nett.

No. 16. INSTRUMENTAL

SIR MICHAEL COSTA

Favourite Airs arranged for H.

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EDENLAND.

No 1.

Words by
Author of "John Halifax"

F. H. COWEN.

Molto sostenuto.

SOPRANO.

TENOR.

PIANO.

p

You re - mem - ber where in star - light We two

wan - der'd hand in hand, While the night - flow'rs pour'd their per - fume, And night

p

airs the still earth fann'd? There I, walk - ing yes - ter ev - en,

cres. *mf*

There I, walk - ing yes - ter ev - en, Felt like a ghost,..... felt like a ghost.....

cres. *mf*

rit. e dim. *SOPRANO. p*

..... in E - den - land. I re - mem - ber all you

colla voce *a tempo*

dim. *p* *p*

told me, Look - ing up as we did stand, While my heart pour'd out its

poco espressivo

p

per - fume, Like the night - flow'rs in your hand; And the path..... where

p

cres. *mf*

we two wan - der'd, and the path..... where we two wan - der'd Seem'd not like earth,...

cres. *mf*

rit. e dim. *a tempo* *p*

..... seem'd not like earth..... but E - den - land. Now the

colla voce *a tempo* *dim.* *p*

cres.

stars shine pal - er, cold - er, Night-flow'rs die with - out that hand;— Yet my

TENOR. p *cres.*

Night-flow'rs die with - out your hand;— Yet my

p

Red. * *Red.* * *Red.* * *Red.* *

mf
spi - rit is be - side you Ev' - ry - where, un - sought, un - bann'd. And I

mf
spi - rit walks be - side you Ev' - ry - where, un - sought, — un - bann'd. And I

Led. * *Led.* * *Led.* * *Led.* *

wait till we shall wan - der And I wait till we shall wan - der.....

wait till we shall wan - der, I wait..... till we shall wan - der.....

p

Led. * *Led.* *

p *rit.* *p a tempo*
Un - der the stars of E - den - land..... Yet my

p *rit.* *p a tempo*
Un - der the stars of E - den - land..... Yet my

p *rit.* *a tempo*

cres.

spi - rit is be - side you, yet my spi - rit is be - side you, And I

spi - rit is be - side you, yet my spi - rit is be - side you,

dim. *p*

wait till we shall wan - der Un - der the stars of E - den - land, - Yet my

cres. *dim.* *p*

I wait till we wan - der Un - der the stars of E - den - land, - Yet my

spi - rit is be - side you, yet my spi - rit is be - side you, And I

spi - rit is be - side you, yet my spi - rit is be - side you, And I

p

f. espress. *p* *poco rit.*

wait till we shall wan - der..... Un - der the stars, the stars of

f. espress. *p* *poco rit.*

wait till we shall wan - der..... Un - der the stars, the stars of

f *dim.* *p* *poco rit.*

a tempo *pp* *sempre*

E - den - land. un - der the

a tempo *pp* *sempre*

E - den - land. un - der the

a tempo *dim.* *pp* *sempre*

rall.

stars of E - den - land.....

rall.

stars of E - den - land.....

rall. *pp* *rall.*

Red.

THE BOY AND THE BROOK.

No 2.

Words by
LONGFELLOW.

F. H. COWEN.

Allegretto poco vivace

SOPRANO. *p* *a piacere* *poco rit.* *p*
I

TENOR.
Brook, from what moun - tain dost thou come? O my brook - let cool and sweet!

PIANO. *p* *poco rit.*

*a tempo vivace
leggero*

come from yon moun - tain high and cold, Where li - eth the new snow on the old And

a tempo vivace

p *poco rit.*
melts in the sum - mer heat, and melts in the sum - mer heat.

p *a tempo*
Fin. *

TENOR. *p a piacere* *poco rit.* **SOPRANO.** *p*

Brook, to what riv - er dost thou go? O my brook - let cool and sweet! I

p colla voce *poco rit.*

a tempo leggiero

go to the riv - er there be - low Where in bunch - es the vi - o - lets grow And

p a tempo

p poco rit.

sun and sha - dow meet, and sun and sha - dow meet.

p a tempo

TENOR. *mf a piacere* *poco rit.* **SOPRANO.** *mf*

Brook, to what gar - den dost thou go? O my brook - let cool and sweet! I

mf colla voce *poco rit.*

a tempo

go to the gar - den in the vale Where all night long the night - in - gale Her

p a tempo

p poco rit.

love - song doth re - peat, her love - song doth re - peat.

TENOR. *a piacere*

Brook, to what foun - tain

p poco rit. f

poco rit.

dost thou go? O my brook - let cool and sweet! I

poco rit. mf

a tempo

go to the foun - tain at whose brink The maid that loves thee comes to drink, And when - Brook, to what

mf a tempo

Ad. * *Ad.* *

dim. *mf*

- ev - er she looks there - in, when - ev - er she looks there - in, I

foun - tain dost thou go?

dim.

rise to meet her, and kiss her chin, I rise to meet her, and

mf

O my brook - let, O my

mf

Ad. *

kiss her chin, And my joy, my joy,..... my joy is

f *a tempo*

brook - let, my brook - let cool and sweet, my brook-let

cres. *f*

Ad. *

then..... com - plete.

cool.... and sweet!

f

Ad. *

ON HER LOVER'S ARM SHE LEANT.

Nº 3.

Words by
LORD TENNYSON.*

F. H. COWEN.

Andante.

p tranquillo

SOPRANO.

TENOR.

PIANO.

p tranquillo

leant, And round her waist she felt it fold.....

p tranquillo

On her

p

And far a - cross the hills they

lov - er's arm she leant,

And.

*By permission of Messrs Macmillan & Co

N. 7859.

went In that new world which is the old:.....

p And far a -

Red.

..... A - cross the hills, and far a -

cross the hills they went: A -

poco cres.

Red. *

way Be - yond their ut - most pur - ple rim,..... And

poco cres.

cross the hills, be - yond their pur - ple rim,.....

Red. * *Red.* *

dim.
 deep in - to the dy - ing day The hap - py prin - cess fol - low'd

dim.
 The hap - py prin - cess fol - low'd

dim.
 Red. * Red. * Red. *

mf *espress.*
 him..... "I'd sleep an - o - ther hun - dred years, O love, for such an - o - ther

him.....

p
 Red. *

kiss,"

mf *espress*
 "O! wake for ev - er, love," she hears, "O love, 'twas such as this and

cres. *mf* *dim.*

p
And o'er them ma - ny a slid - ing star, And
this"..... *p* And o'er them ma - ny a mer - ry
ma - ny a mer - ry wind was borne, And, stream'd thro' ma - ny a gold - en
wind was borne, And, stream'd thro' ma - ny a gold - en
cres.
dim. e rit. *p* *a tempo*
bar, The twi - light melt - ed in - to morn.
dim. e rit. *p* *a tempo* *rall. p*
bar, The twi - light melt - ed in - to morn. "O
dim. e rit. *p* *pp* *a tempo* *rall.*

poco più lento *p* *molto espress.*

"O hap - py sleep, that light - ly fled!"

molto espress. *mf*

eyes long laid in hap - py sleep!" "O

poco più lento *pp* *L.H.* *L.H.*

molto espress. *mf*

"O love, thy kiss would wake the dead, O

molto espress.

hap - py kiss, that woke thy sleep!" "O

poco cres. *mf* *L.H.* *L.H.*

f *espress.* *p* *molto rit.*

love thy kiss would wake the dead!"

f *espress.* *p* *molto rit.*

hap - py kiss, that woke thy sleep!"

f *espress.* *p* *molto rit.* *rall.*

*Tempo I?**pp*

And o'er them ma - ny a flow - ing range Of va - pour buoy'd the

*Tempo I?**pp*

And o'er them ma - ny a flow - ing range Of va - pour buoy'd the

*Tempo I?**pp**Red.** *Red.** *Red.*

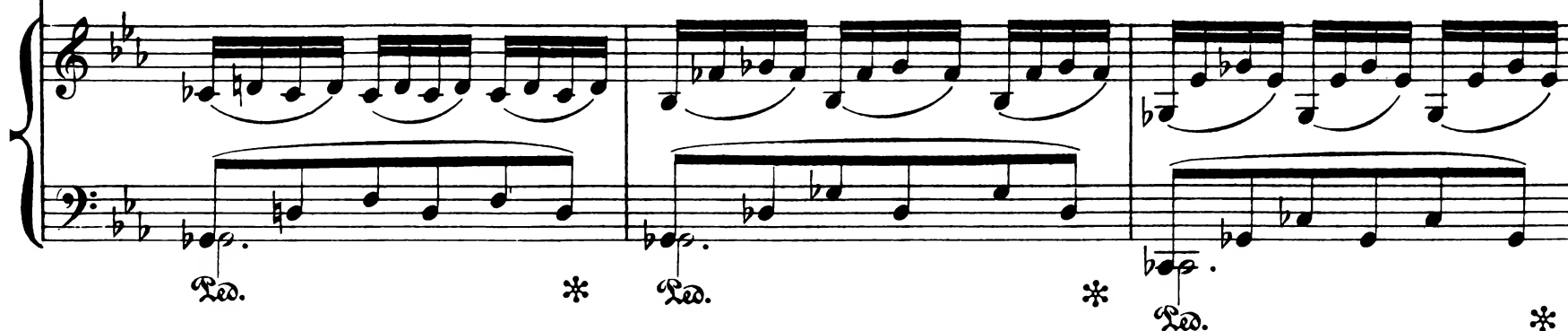
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cres - cent bark, And, rapt thro' ma - ny a ro - sy change, The twi - light



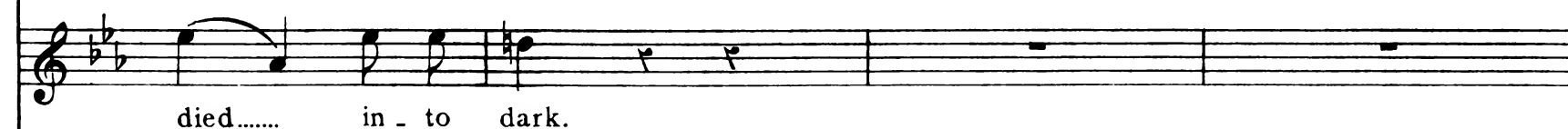
cres - cent bark, And, rapt..... thro' ro - sy change, The twi - light

*Red.** *Red.** *Red.*

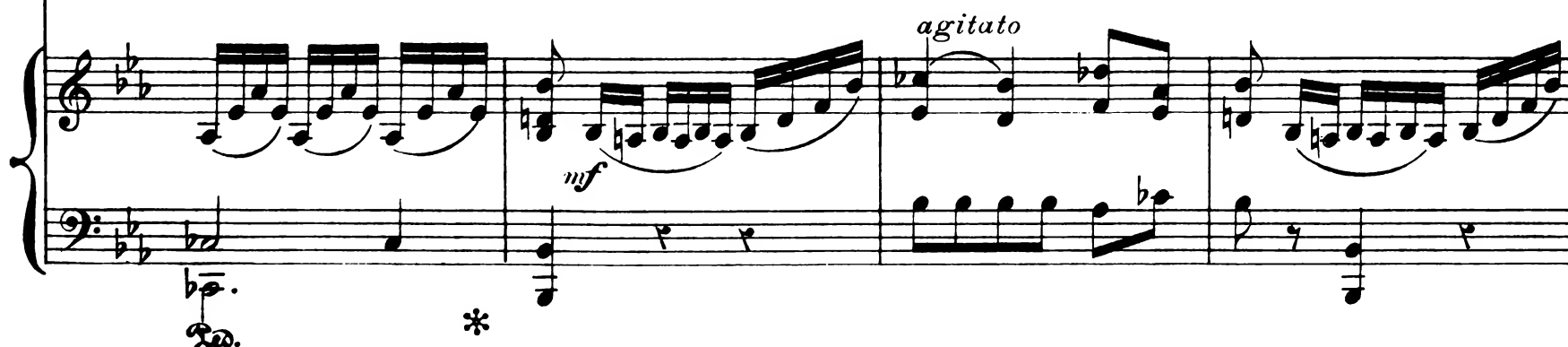
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died in - to the dark. "A hun - dred sum - mers! can it be? And whi - ther



died..... in - to dark.

*Red.*

*

go - est thou, tell me where?"

f *agitato*

"O seek my fa - ther's court with me, For there are

f

And o'er the hills, and far a -

great - er won - ders there? And o'er the hills, and far a -

colla voce

f

mf

Ced.

The image shows a musical score for the song "The Rose Tree." It includes three staves: two vocal staves (Soprano and Alto) and a piano accompaniment staff. The key signature is B-flat major (two flats). The tempo is marked "Moderato." The lyrics are: "way Be-yond their ut-most pur-ple rim, Be-yond the night, a-cross the way Be-yond their ut-most rim, Be-yond the night, a-cross the". The piano accompaniment features a repeating eighth-note pattern in the right hand and a similar pattern in the left hand. The score includes dynamic markings such as "mf" (mezzo-forte) and "Ped." (pedal). The lyrics are written below the vocal staves, and the piano part is written below the vocal staves.

cres. *f* *espress.*

day, be_yond the night, a - cross the day, be_yond the night, a - cross the

cres. *f* *espress.*

day, be_yond the night, a - cross the day, be_yond the night, a - cross the

cres. *f*

Ad. *

f *dim.* *p*

day, Thro' all the world, thro' all the world she fol - low'd him,.....

f *dim.* *p*

day, Thro' all the world, thro' all the world she fol - low'd him,.....

f *dim.* *pp*

Ad. *

pp *rit.* *pp* *molto rit.* *a tempo*

..... thro' all the world she fol - low'd him.

pp *rit.* *pp* *molto rit.* *a tempo*

..... thro' all the world she fol - low'd him.

pp *pp* *pp* *a tempo*

Ad. *

rall. *pp*

Ad. *

THE FOUNTAINS MINGLE WITH THE RIVER.

Nº 4.

Words by
SHELLEY.

F. H. COWEN.

Allegro appassionato.

SOPRANO.
 TENOR.
 PIANO.

mf

dim.

p

The foun - tains min - gle with the riv - er And the

p

The foun - tains min - gle with the riv - er And the

p

riv - ers with the o - cean; The winds..... of heav - en mix for ev - er

riv - ers with the o - cean; The winds..... of heav - en mix for ev - er

dim. With a sweet..... e - mo - tion. *mf agitato* No - thing in the world is

dim. With a sweet..... e - mo - tion. *mf agitato* No - thing in the world is

dim. *mf agitato*

Red.

sin - gle; All things by a law di - vine.....

sin - gle; All things by a law di - vine.....

Red. *

dim. e rit. In one an - o - ther's be - ing min - gle, Why not I with

dim. e rit. In one an - o - ther's be - ing min - gle, Why not I with

dim. e rit.

Red. *

a tempo *cres.*

thine?..... All things by a law di - vine In one an -

a tempo *mf* *cres.*

thine?..... All things by a law di -

a tempo *cres.*

Red. *

f *poco rit.*

o - ther's be - ing min - - - gle, Why not

f *poco rit.*

vine..... in be - ing min - - - gle, Why not

f *poco rit.*

Red. * *sf* *Red.* *

a tempo

I..... with thine?

a tempo

I..... with thine?

a tempo *f*

Red. *

o - ther; No sis - ter flow'r..... would be for - giv - en If

o - ther; No sis - ter flow'r..... would be for - giv - en If

Ad. * Ad. * Ad. *

dim. *mf* *agitato*

it dis - dain'd..... its bro - ther; And the sun - light clasps the

dim. *mf* *agitato*

it dis - dain'd..... its bro - ther; And the sun - light clasps the

dim. *mf* *agitato*

Red. *

poco rit. *a tempo*

earth..... And the moon - beams kiss the sea;.....

poco rit. *a tempo*

earth..... And the moon - beams kiss the sea;.....

colla voce *a tempo*

Red. * *Red.* * *Red.* *

dim. e rit.

What are all these kiss - ing's worth,..... If thou kiss not

dim. e rit.

What are all these kiss - ing's worth,..... If thou kiss not

dim. *colla voce*

Red. * *Red.* * *Red.* *

a tempo *cres.*

me?..... What are all these kiss - ing's worth,..... What are

a tempo *mf* *cres.*

me?..... What are all these kiss - ings

a tempo *cres.*

Red. *

poco rit. *f*

all..... these kiss - ings worth,..... If thou kiss..... not

poco rit. *f*

worth,..... these kiss - ings worth,..... If thou kiss..... not

f *f poco rit.* *f*

Red. * *Red.* *

me?

me?

a tempo *f*

Red. *

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✦ PREMIÈRE VALSE BRILLANTE. ✦

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JOHN FARMER.

cantabile.

p

ped. * *ped.* * *ped.* * *ped.* *

f

➔ MARCH (IN E FLAT). ➔

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JOHN FARMER.

Maestoso assai.

p

p

dim.

✦ DEUXIÈME VALSE BRILLANTE. ✦

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JOHN FARMER.

f

ped. *p* * *ped.* * *ped.* *

cres. *dim.*

London: JOSEPH WILLIAMS, 24, Berners Street, W.

Menuet Noble.

HENRI ROUBIER.

Noblement. ♩ = 120.

First system (measures 1-8): Treble and bass staves with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a forte (f) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. A first pedal point is marked with a star and 'Ped.' at the end of the first measure.

Second system (measures 9-16): Continues the piece. It includes a forte (f) dynamic marking. Pedal points are marked with stars and 'Ped.' at measures 10, 12, and 14. The piece concludes with a final chord and a star.

LA SÉRÉNADE ÉCOSSAISE.

HENRI ROUBIER.

Allegro giocoso.

First system (measures 1-12): Treble and bass staves with a key signature of one sharp (F#) and a 6/8 time signature. The music starts with a fortissimo (ff) dynamic. The right hand has a lively melody with many beamed eighth notes. The left hand provides a rhythmic accompaniment. Pedal points are marked with stars and 'Ped.' at measures 2, 4, 6, 8, 10, and 12.

Second system (measures 13-24): Continues the piece. It includes a fortissimo (ff) dynamic marking. Pedal points are marked with stars and 'Ped.' at measures 14, 16, 18, 20, and 22. The piece ends with a final chord and a star.

CHACONE.

HENRI ROUBIER.

Allegretto animato. ♩ = 92.

First system (measures 1-8): Treble and bass staves with a key signature of one sharp (F#) and a common time (C) signature. The music begins with a forte (f) dynamic. The right hand has a melody with some grace notes. The left hand plays a steady eighth-note accompaniment. A first pedal point is marked with a star and 'Ped.' at the end of the first measure.

Second system (measures 9-16): Continues the piece. It includes a piano (p) dynamic marking. The tempo changes to 'a tempo.' at measure 12. The piece concludes with a final chord and a star.

AVANT L'ATTAQUE.

(Marche Militaire.)

HENRI ROUBIER.

Fieramente e un poco animato. ♩ = 120.

ff e vigoroso. sf Ped. * Ped. * Ped. *
cres cen do. ff Ped. * Ped. *

This musical score is for a military march. It features two systems of grand staves. The first system includes dynamic markings of *ff e vigoroso* and *sf*, and pedal markings. The second system includes a crescendo marking (*cres*), the word *cen do*, and a fortissimo marking (*ff*). The music is characterized by rhythmic patterns and triplets.

OLIVIA MAZURKA.

HENRI ROUBIER.

Tempo di Mazurka. ♩ = 120.

ff Ped. * Ped. * Ped. * Ped. *
ff Ped. * Ped. *

This musical score is for a Mazurka. It consists of two systems of grand staves. The first system begins with a fortissimo marking (*ff*) and includes several pedal markings. The second system also features a fortissimo marking (*ff*) and continues with pedal markings. The key signature has two flats, and the time signature is 3/4.

POLONAISE.

HENRI ROUBIER.

Allegretto. ♩ = 96.

p grazioso. Ped. * Ped. * Ped. * Ped. *
cres. dim. p Ped. * Ped. *

This musical score is for a Polonaise. It consists of two systems of grand staves. The first system is marked *p grazioso* and includes several pedal markings. The second system includes dynamic markings of *cres.*, *dim.*, and *p*, along with pedal markings. The music features complex rhythmic patterns and fingerings.

London: JOSEPH WILLIAMS, 24, Berners Street, W.

*DRAWING-ROOM SONGS

Price Two Shillings each net.



Words by *BYRON WEBBER.*

OUR STAR.

Music by *GABRIEL PIERNE.*

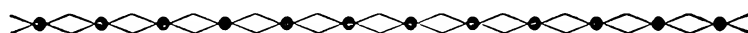
Moderato.

Musical score for 'OUR STAR.' in C major, 4/4 time. The score includes a vocal line and a piano accompaniment. The lyrics are: 'Tell them, Star, lone-ly in the dark, Time is false, while love is like thee,..... Clear and

Tell them, Star, lonely in the dark,
Time is false, while love is like thee,
Clear and strong, a light, and an ark
For every sea!

Tremulous star! lighting darkest eve,
Stedfast star! tho' the fierce wind blew,
Seen or unseen, doth mem'ry weave
A halo for you!

One sole star seems to me most bright
In yonder arch, spread high and far,
That is the gem, love's emblem all bright,
Our star! our star!



Words by *G. CLIFTON BINGHAM.*

CLOUDS.

Music by *FREDERIC H. COWEN.*

Molto andante ed espressivo.

Musical score for 'CLOUDS.' in 3/4 time. The score includes a vocal line and a piano accompaniment. The lyrics are: 'What were you thinking, dar-ling, When I met you yes-ter-day? Of rain that is yet to reach us, Or of

Musical score for 'CLOUDS.' (continued). The score includes a vocal line and a piano accompaniment. The lyrics are: 'sun that has gone a-way, Or of sun that has gone a-way? Had shadows banish'd the sun-shine, Had

I.
What were you thinking, darling,
When I met you yesterday
Of rain that is yet to reach us,
Or of sun that has gone away?
Had shadows banished the sunshine,
Had clouds come over the sky?
You looked so quiet and thoughtful,
I could not help wondering why!

For clouds may come, and sun may go,
And skies be hidden from sight,
Still, life is never so dark, you know,
But that love can make it bright!

II.
Tell me the sorrow, darling,
Let me share the shade with you,
For what is heavy for one heart
May be easily borne by two,

And clouds may banish life's sunshine,
And darken its brightest sky,
But oft when troubles are shared, dear,
They take themselves wings, and fly.

For clouds may come, and sun may go,
And skies be hidden from sight,
Still, life is never so dark, you know,
But that love can made it bright.

London : JOSEPH WILLIAMS, 24, Berners Street, W.

I LOVE YOU TOO WELL.

Words by G. CLIFTON BINGHAM.

Music by FREDERIC H. COWEN.

Molto andante.

Like skies at morning break-ing Are years as yet un - told ;..... My heart with day is wak - ing And new strange dreams un - told. I scarce - ly know love's mis - sion A-

I.

Like skies at morning breaking,
Are years as yet untold ;
My heart with day is waking,
And new strange dreams untold.
I scarcely know love's mission
Apart from love's vague pain,
Yet if I scorn the vision,
It ne'er may come again.

A wish, I ne'er had met you,
In heart of mine may dwell ;
But vain to say forget you,
I love you too well.

II.

It may be ere the morrow,
The dream will pass away !
The love that laughs at sorrow,
May only last a day ;

And yet I would not wonder
An hour, if I but knew,
For hearts are best asunder
If love be found untrue !
Some day I may regret you,
The years alone can tell,
But vain to say forget you,
I love you too well.

WILDFLOWER.

Words by G. CLIFTON BINGHAM.

Music by GABRIEL PIERNE.

Allegretto.

On - - ly a wild flow'r she..... No bird so blithe and free, Or sings so glad a lay, so glad a lay ;..... Life uch joy and

I.

Only a wild flow'r she
No bird so blithe and free,
Or sings so glad a lay,
Life such joy and freedom gives,
Tis enough for her she lives,
Lives to sing to-day !
Time enough for sigh and tear,
When life's golden year
Has gone away.

So much the world is giving
Field, and flow'r, and sky,
There is such joy in living,
What matters how or why !

II.

When her song rings no more,
Its music stilled and o'er,
Lie her where wild-flow'rs blow,
Where, thro' pines that vigil keep,

Winds from southward softly sweep,
Sweep, and birds sing low.
Then, if aught that lov'd her sigh,
Now she is not nigh,
She will not know !
So all to her be giving,
Field, and flow'r, and sky,
The joy she lov'd in living,
What matter how or why !

Words by F. D. DELILLE.

MEMORIES

Music by A. GORING THOMAS

Moderato.

My dar - ling was the sweetest flow'r.... that ev - er bloom'd in love's fair bow'r.....
8va.....
cspress.
poco cres. cres.
..... The sweetest flow'r that ev-er bloom'd in love's fair bow'r, But ro - ses soon-est fall beneath the
poco cresc.

I.

My darling was the sweetest flower
That ever bloomed in love's fair bower,
But roses soonest fall beneath
The cruel wind's destructive breath!

So young, and so early fled,
Yet love still lives, tho' its idol is dead.

II.

The saddest thoughts may seem to fade,
Their bitt' rest pangs by others stay'd,

But though the voice rings high, the heart
Beats low, and murmurs soft apart.

So young, and so early fled,
Yet love still lives, though its idol is dead.

THE STAR OF OUR LOVE

Words by HUGH CONWAY.

Music by FREDERIC H. COWEN.

Andante moderato.

I woke last night from a fit - ful sleep, The moon, thro' my casement look'd wan and pale, I
p
poco cresc. dim. poco rit. a tempo. cresc.
watch'd till the storm-clouds, dark and deep, Spread o - ver her sweet white face as a veil; Then my heart was sad as the
poco cresc. dim. colla voce. cresc.

I.

I woke last night from a fitful sleep,
The moon, thro' my casement, look'd wan and pale,
I watch'd till the storm clouds dark and deep
Spread over her sweet white face as a veil!
Then my heart was sad as the sombre sky,
Till a rift in the driven clouds set free
One star, that bright as a loving eye,
Came out of the darkness, and smiled on me.
And I cried, "Tho' stormy my life to-night,
And dark as the drift above,
One star thro' its clouds gleams fair and bright,
That star is the star of my love."

II.

Then I slept once more, and a sweet dream came,
For I saw my love, and her steadfast eyes
I fancied were lit by the same clear flame,
As the star so fair in the cloudy skies.
I woke, and I knew that the storm had fled,
And sunshine lay on the earth again,
And the twining rose near my window shed
A fresher scent from the midnight rain!
And I cried, "Oh, love, you are far away,
But true as the heaven above,
Last night shone a star, and I know to-day,
That star is the star of our love!"

London: JOSEPH WILLIAMS, 24, Berners Street, W.

SILVER STAR

Words by H. P. STEPHENS and W. YARDLEY.

Music by FLORIAN PASCAL.

Moderato quasi allegretto.

The stars a - bove are gleam - ing, Lamps of life in Hea - ven's fane, On each
mor - tal gent - ly beam - ing, Bring - ing joy or bring - ing pain, Des - ti - ny in each is

cresc. *dim.*

I.

The stars above are gleaming,
Lamps of life in Heaven's fane,
On each mortal gently beaming,
Bringing joy, or bringing pain!
Destiny in each is blended,
Though that fate is fixed afar,
When at last life's journey ended,
Then dies out man's silver star.
Oh! silver star, shine on;
Shine on, and light my way,

Till night's dark hour be gone,
And flies before the day.
Oh! silver star be kind,
My fate is wrapt in thee;
Till peace at last I find,
Shine on, dear star, for me.

II.

Silver star, in heaven gleaming,
Shed o'er one thy brightest sheen,
She mine own whom waking, dreaming,
Is my life, my all, my queen,

Silver star, our fates are blended,
So for both one star must shine.
Heart with heart our love ascended,
My star's hers, and hers is mine.

Oh! silver star, shine on,
And guide her with thy ray
Till night's dark hour be gone,
And once more dawn the day.
Shine on, oh! silver star,
Our fate is wrapt in thee,
Smile on her from afar,
And kiss her brow for me.

ONE MORNING, OH! SO EARLY.

Words by JEAN INGELOW.

Music by A. GORING THOMAS.

Allegretto moderato.

One morn - ing, oh! so ear - ly, my be - lov - ed, my be -
lov - ed, All the birds..... were sing - ing blithe - ly, As though

I.

One morning, oh! so early,
My beloved, my beloved,
All the birds were singing blithely,
As though never would they cease.
'Twas a thrush sang in my garden,
"Hear the story, hear the story!"
And the lark sang, "Give us glory!"
And the dove sang, "Give us peace!"

II.

Then I listen'd, oh! so early,
My beloved, my beloved,
To that murmur from the woodland,
Of the dove, my dear, the dove;
When the nightingale came after,
"Give us fame to sweeten duty!"
When the wren sang, "Give us beauty!"
She made answer, "Give us love!"

III.

Sweet is spring, and sweet the morning,
My beloved, my beloved,
Now for us, doth spring, doth morning.
Wait upon the year's increase.
And my prayer goes up, "Oh, give us,
Crown'd in youth with marriage glory,
Give for all our life's dear story,
Give us love, and give us peace!"

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| 1. All power in Heaven above | 7. O Father, whose almighty power |
| 2. We therefore pray Thee | 8. Eternal Monarch of the sky |
| 3. Then round about the starry throne | 9. Alleluia! (<i>Deborah</i>) |
| 4. Recall, O King | 10. Thus rolling surges rise |
| 5. Then shall they know | 11. He sent a thick darkness |
| 6. So are they blest who fear the Lord | 12. Welcome, mighty King |

Price One Shilling Nett.

No 19. INSTRUMENTAL.

PLEYEL'S SIX DUETS FOR TWO VIOLINS,

OP. 23.

Edited and Fingered by

HENRY FARMER.

Price Two Shillings and Sixpence Nett.

No. 20. INSTRUMENTAL.

SIX ORIGINAL PIANOFORTE PIECES

BY

LINDSAY SLOPER.

CONTENTS.

- | | |
|--------------------|----------------------|
| No. | No. |
| 1. Valse Brillante | 4. Saltarello |
| 2. Entreaty | 5. A Dream of Summer |
| 3. Fear | 6. Eclogue |

Price Three Shillings Nett.

No 21. INSTRUMENTAL.

SHORT CLASSICAL PIECES FOR PIANO.

ARRANGED AND FINGERED BY

WILLIAM SMALLWOOD.

CONTENTS.

- | | |
|--|---|
| Grand MarchMozart | Ancient French Carol, <i>Composer unknown</i> |
| Rondo in AKuhlau | AriettaSteibelt |
| Aria GraziosaPleyel | March d'AchillePaër |
| MinuettoBeethoven | Andante in FBeethoven |
| Aria in AMozart and Beethoven | Gavotte in GHändel |
| Ah! Perdona (<i>La Clemenza di Tito</i>) | Ere Infancy's bud (<i>Joseph</i>)Méhul |
| Mozart | Water parted from the sea (<i>Artaxerxes</i>) |
| La ConsolationDussek | Dr. Arne |
| Waltz in CBeethoven | Allegro in GHändel |
| Waltz in FBeethoven | Gavotte in FPadre Martini |
| Minuet (<i>Don Giovanni</i>)Mozart | PastoraleKuhlau |
| Prelude in A minorJ. S. Bach | |

Price One Shilling Nett.

No. 22. INSTRUMENTAL.

FIVE ORIGINAL PIECES

COMPOSED BY

HENRI ROUBIER.

CONTENTS.

- | |
|-------------------------------------|
| No. |
| 4. Les Hirondelles (Valse de Salon) |
| Brise du Soir (Barcarolle) |
| ice Nett. |

No. 23. VOCAL.

WORDS AND MUSIC FOR CHILDREN OF ALL AGES.

WORDS BY

H. P. STEPHENS.

MUSIC BY

FLORIAN PASCAL.

CONTENTS.

- | | |
|----------------------------|----------------------------------|
| No. | No. |
| 1. Down and up the Stream | 7. Snowdrop |
| 2. When I'm a big man | 8. The Boy Kangaroo |
| 3. Father's gone a-hunting | 9. Ginger Beer (Drinking Song) |
| 4. The Doll's Lullaby | 10. The Two Fairies |
| 5. The Insatiable Ape | 11. The Mechanical Curate |
| 6. The Chinaman's Dog | 12. Do or die for the Union Jack |

Price Eighteenpence Nett.

No. 24. VOCAL.

TWELVE SONGS FOR VOICE AND PIANO.

COMPOSED BY

FREDERIC H. COWEN.

CONTENTS.

- | | | | |
|-------------------------------------|----------------|---------------------------------------|--------------------|
| No. | WORDS BY | No. | WORDS BY |
| 1. Thy Remembrance..... | Longfellow | 7. Evening Star..... | Barry Cornwall |
| 2. Snowflakes..... | Anon. | 8. Nightfall..... | Whyte Melville |
| 3. A Song of Morning..... | S. Doudney | 9. He and She..... | Christina Rossetti |
| 4. Sweet evenings come and go, love | George Eliot | 10. Love me if I live..... | Barry Cornwall |
| 5. Far Away..... | Barry Cornwall | 11. The First Farewell Owen Meredith | |
| 6. Is my lover on the sea | Barry Cornwall | 12. Thoughts at Sunrise Owen Meredith | |

Price Four Shillings Nett.

No. 25. VOCAL.

SIX SACRED SONGS.

MUSIC BY

FLORIAN PASCAL.

CONTENTS.

- | | |
|----------------------------|---------------------|
| No. | WORDS BY |
| 1. On Heaven..... | R. Herrick |
| 2. On Resignation..... | Chatterton |
| 3. The Golden City..... | Rev. E. Paxton Hood |
| 4. The Hour of Prayer..... | G. Clifton Bingham |
| 5. Vital Spark..... | Alexander Pope |
| 6. The Silent Artist..... | G. Clifton Bingham |

Price One Shilling and Sixpence Nett.

No. 26. VOCAL.

TWELVE MELODIES

BY

J. MASSENET.

CONTENTS.

- | | |
|---|---|
| No. | No. |
| 1. 'Tis in vain that I seek (<i>Ô mes sœurs</i>) | 7. Zanetto (<i>Sérénade du Passant</i>) |
| 2. To Columbine (<i>À Colombine</i>) | 8. Lullaby (<i>Dors ami</i>) |
| 3. Women of Magdala (<i>Les Femmes de Magdala</i>) | 9. Brightest and best (<i>O bien-aimé</i>) |
| 4. The Page's Song (<i>Ariette, "Je suis pres-qu'enfant"</i>) | 10. With a heart bounding gaily (<i>Chanson de don César</i>) |
| 5. One fine Autumn day (<i>Ballade Aragonaise</i>) | 11. Autumn Serenade (<i>Sérénade d'Automne</i>) |
| 6. Moonlight's Magic Hour (<i>Nuit d'Espagne</i>) | 12. Look down that lane (<i>L'improvisateur</i>) |

Price Four Shillings Nett.

No. 27. VOCAL.

SIX VOCAL DUETS

COMPOSED BY

WILFRED BENDALL.

CONTENTS.

- | | |
|----------------------------------|----------------------------|
| No. | WORDS BY |
| 1. Weep no more..... | Anonymous |
| 2. The Sun and the Brook..... | From the German of Rückert |
| 3. How sweet the Moonlight..... | Shakespeare |
| 4. Song of the Minnesingers..... | From the German |
| 5. Snowbloom..... | Lucy Larkson |
| 6. A Song for the Seasons..... | Barry Cornwall |

Price

No. 28. INSTRUMENTAL.

THREE SONATINAS BY CARL REINECKE,

EDITED AND FINGERED BY

JOHN FARMER.

CONTENTS.

- | | | |
|---------------------------------------|-------------|------------------|
| No. 1 in C. | No. 2 in D. | No. 3 in B flat. |
| Op. 47. | | |
| Price One Shilling and Sixpence Nett. | | |

JOSEPH WILLIAMS'S ALBUMS.

No. 29. VOCAL.

FOUR VOCAL DUETS FOR SOPRANO & TENOR.

CONTENTS.

WORDS BY

1. Edenland *Words by the Author of John Halifax, Gentleman*
2. The boy and the brook *Longfellow*
3. On her lover's arm she leant *Tennyson*
4. The fountains mingle *Shelley*

COMPOSED BY

FREDERIC H. COWEN.

Three Shillings nett.

No. 30. INSTRUMENTAL.

A SELECTION OF SCOTCH SONGS.

ARRANGED FOR

VIOLIN, VIOLONCELLO, AND PIANO.

CONTENTS.

- | | |
|------------------------------------|-------------------------------|
| 1. Within a mile of Edinbro' town | 6. The blue bells of Scotland |
| 2. Ae fond kiss, and then we sever | 7. The Campbells are comin' |
| 3. O Nannie, wilt thou gang wi' me | 8. The waefu' heart |
| 4. Logie o' Buchan | 9. Auld Robin Gray |
| 5. Here awa', there awa' | 10. The Pibroch of Donuil Dhu |

ARRANGED BY

JULES DE SWERT.

One Shilling nett.

No. 31. VOCAL.

A SELECTION OF SCOTCH SONGS.

VOICE, VIOLONCELLO, AND PIANO.

CONTENTS.

- | | |
|------------------------------------|-------------------------------|
| 1. Within a mile of Edinbro' town | 6. The blue bells of Scotland |
| 2. Ae fond kiss, and then we sever | 7. The Campbells are comin' |
| 3. O Nannie, wilt thou gang wi' me | 8. The waefu' heart |
| 4. Logie o' Buchan | 9. Auld Robin Gray |
| 5. Here awa', there awa' | 10. The Pibroch of Donuil Dhu |

ARRANGED BY

JULES DE SWERT.

Eighteenpence nett.

No. 32. INSTRUMENTAL.

A SELECTION OF IRISH SONGS.

ARRANGED FOR

VIOLIN, VIOLONCELLO, AND PIANO.

CONTENTS.

- | | |
|--------------------------------|----------------------------------|
| 1. What will you do, love | 7. Oft in the stilly night |
| 2. The minstrel boy | 8. O! watch you well by daylight |
| 3. The Cruiskeen lawn | 9. The Harp that once thro' |
| 4. Rich and rare were the gems | Tara's Halls |
| 5. Flow on, thou shining river | 10. The return to Ulster |
| 6. The last rose of summer | |

ARRANGED BY

JULES DE SWERT.

Two Shillings and Sixpence nett.

No. 33. VOCAL.

A SELECTION OF IRISH SONGS.

VOICE, VIOLONCELLO, AND PIANO.

CONTENTS.

- | | |
|--------------------------------|----------------------------------|
| 1. What will you do, love | 7. Oft in the stilly night |
| 2. The minstrel boy | 8. O! watch you well by daylight |
| 3. The Cruiskeen lawn | 9. The Harp that once thro' |
| 4. Rich and rare were the gems | Tara's Halls |
| 5. Flow on, thou shining river | 10. The return to Ulster |
| 6. The last rose of summer | |

ARRANGED BY

JULES DE SWERT.

Two Shillings and Sixpence nett.

No. 34. INSTRUMENTAL.

A SELECTION OF ENGLISH SONGS.

ARRANGED FOR

VIOLIN, VIOLONCELLO, AND PIANO.

CONTENTS.

- | | |
|---------------------------|---------------------------|
| 1. Black-eyed Susan | 7. I love thee |
| 2. Wapping old stairs | 8. Phillis is my only joy |
| 3. Since then I'm doomed | 9. The cuckoo, "When dais |
| 4. Love without hope | pied |
| 5. The farmer's boy | 10. Where the bee sucks |
| 6. The bailiff's daughter | |

ARRANGED BY

JULES DE SWERT.

Two Shillings and Sixpence nett.

No. 35. VOCAL.

A SELECTION OF ENGLISH SONGS

VOICE, VIOLONCELLO, AND PIANO.

CONTENTS.

- | | |
|---------------------------|---------------------------|
| 1. Black-eyed Susan | 7. I love thee |
| 2. Wapping old stairs | 8. Phillis is my only joy |
| 3. Since then I'm doomed | 9. The cuckoo, "When dais |
| 4. Love without hope | pied |
| 5. The farmer's boy | 10. Where the bee sucks. |
| 6. The bailiff's daughter | |

ARRANGED BY

JULES DE SWERT.

Two Shillings and Sixpence nett.

No. 36. VOCAL.

SONGS FOR THE NURSERY.

WORDS BY

MUSIC BY

F. E. WEATHERLY, MARCIA TYNDALE.

CONTENTS.

- | | |
|------------------------|---------------------------|
| 1. Miss Marigold | 7. The misguided lamb |
| 2. To London Town | 8. Very busy |
| 3. The sad little lady | 9. My darling |
| 4. The tale of a tart | 10. A bird's song |
| 5. My baby | 11. The melancholy calves |
| 6. Little Pickle | 12. The prudent sparrow |

One Shilling Paper. Two Shillings Cloth.

No. 37. INSTRUMENTAL.

SCÈNES PITTORESQUES.

(SUITE D'ORCHESTRE.)

ARRANGED FOR PIANO SOLO.

CONTENTS.

- | | |
|------------------|----------------|
| 1. Marche | 3. Angelus |
| 2. Air de ballet | 4. Fête Bohème |

BY

J. MASSENET.

Two Shillings and Sixpence nett.

No. 38. VOCAL.

TWELVE SONGS.

CONTENTS.

- | | |
|----------------------------------|-------------------------------|
| 1. Come, live with me | <i>Ch. Marlow</i> |
| 2. Do not wanton | <i>Ben Jonson</i> |
| 3. Cavalier's love song | <i>Sir W. Davenant</i> |
| 4. Sweet content | <i>T. Dekker</i> |
| 5. The mad maid's song | <i>R. Herri</i> |
| 6. To daffodils | <i>R. Herri</i> |
| 7. To music to becalm his fever | <i>R. Herri</i> |
| 8. It was a lover and his lass | <i>W. Shakspeare</i> |
| 9. Crabbed age and youth | <i>W. Shakspeare</i> |
| 10. Mounsieur | <i>Elizabeth Regis</i> |
| 11. Love me little, love me long | <i>Anon.</i> |
| 12. The Troubadour | <i>Sir Walter Scott</i> |

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